

The Hymn

JULY 1956



*MUSICÆ SERVÆ DEI NOBIS HUIC OTIA FECIT:
ILLA POTEST HOMINES, ILLA MOUET DEUM.*

MUSIC, the cover illustration, is a reproduction of an engraving from Rollenhagen, *Nucleus Emblematum*, by Crispin Van de Passe, Utrecht, c. 1611, now in the Morgan Library. It represents David, patron of music and musicians. In Rabbinical lore, David was transported at death to Paradise, where at the Day of Judgment, he will recite a Psalm in which the souls of all men will unite. According to Christian legend, David is the leader of the choirs of heaven.

DAVID IN HEAVEN

*Where in white the Saints see Light
Glad past all desiring,
The delight of that great Sight
Is their food and firing;
Day nor night knows no respite
Of their blissful quiring.*

*There, intent on merriment
All the blessed and the savèd,
Innocent and penitent,
Who their stoles have lavèd
With consent for their content
Sing the Psalms of David.*

*David leads the countless quire
Where the singers never tire,
Larks that sing the whole day thro'
In the immeasurable blue;
Cherubim and seraphim
In the tumult of their hymn
Are as winds that fan the fire.*

*For time spent in banishment,
For all toil and trouble,
Tears and fears of earthly years,
David now has double.
The renown of David's town
More than royal robe and crown
With two joys array him,
Joying through eternal days
In the Son whom the Saints praise
And the Psalms that praise Him.*

Note: The above excerpts are reproduced by permission. See Gales, Richard Lawson, *Poems*, Brentano's Ltd., London, 1930.

The Hymn

Published by The Hymn Society of America, New York

Volume 7

July, 1956

Number 3

CONTENTS

GUEST EDITORIAL	72
<i>Leonard Ellinwood</i>	
HENRY ALLINE: 1748-1784	73
<i>Maurice W. Armstrong</i>	
STANDARD NAMES FOR 97 BASIC HYMN TUNES	79
GREAT MOMENTS WITH GREAT HYMNS	82
<i>Jean Carter Cochran</i>	
HYMN ANTHEM AND HYMN LITERATURE	88
<i>Edward H. Johe</i>	
HYMNS IN PERIODICAL LITERATURE	92
<i>Ruth Ellis Messenger</i>	
HANDBELLS AND HYMN TUNES	96
REVIEWS	97
HYMN: "WHO SOWS A NEWLY FURROWED FIELD"	100
Text: <i>E. Urner Goodman</i> Tune: <i>Lee Hastings Bristol</i>	

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The Hymn is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of *The Hymn*, \$3.00 yearly (accredited student members, \$1.50).

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Printed in The United States of America.

Guest Editorial

A DICTIONARY OF AMERICAN HYMNOLOGY

One of the interesting phenomena of life on this planet is the way in which events conspire to bring an occasional vague concept into sharp focus. Or, to express the same thought in Christian terms, how inspiring, how thrilling it is when the Holy Spirit takes us, either singly or as a group, a committee, by the hand and quite unobtrusively at first but no less definitely leads us into a project with tremendous possibilities, one which at first had seemed well nigh impossible of achievement.

A decade or so ago, in casual conversation, the thought was expressed that to really live up to its name The Hymn Society of America ought to embark on an extensive lexicographical project which would provide a ready answer to the many vexing questions about hymns with which every librarian is assailed almost daily. Surely a national society in this prosperous land could provide the basic reference tools in its own subject field!

About that time, as scholars began to pick up the loose ends which had to be laid aside at the beginning of World War II, word came from our sister society in England about their plans for a revision of the monumental *Julian's Dictionary of Hymnology*. Considerable interest was immediately aroused among the members of our own Society in this revision; many of us hoped that the new edition would be able to include a great deal of material on American hymns. A Committee of our Society was formed which began to compile a large amount of material for the revision, even before we had a clear idea of what was really wanted.

Unfortunately, it gradually became apparent that limitations set by the publisher would prevent the *Revised Julian* from including much more American material than those few hymns which have found their way into English hymnals. Consequently, about two years ago, the suggestion was made at a meeting of the American Committee on the Revision of Julian's Dictionary of Hymnology that we consider the preparation of an American dictionary which would complement the *Revised Julian* in such a way that between the two resultant volumes the entire field, both native and foreign, would be thoroughly covered. The first public notice of this suggestion, in The Hymn Society's *Summer News Letter*, 1955, brought several prompt and interested responses from our English colleagues.

As a result of these varied preliminary nudgings by an unseen Hand, after an extensive discussion at our November meeting, the

(Continued on page 78)

Henry Alline: 1748-1784

MAURICE W. ARMSTRONG

READERS OF WILLIAM JAMES' *Varieties of Religious Experience* will recall the case of Henry Alline of Falmouth, Nova Scotia, which James uses as an example of a sick soul cured by conversion (p. 159, 217). It is less generally known that as a result of his religious experience, Alline became an itinerant preacher and the most prolific American hymn writer in the eighteenth century.

Alline was born in Newport, Rhode Island, in 1748 and went to Nova Scotia in 1760. He was instrumental in bringing about a religious awakening which resulted in the formation of many Newlight and Baptist churches in the Maritime Provinces. He died of tuberculosis at Northampton, New Hampshire in 1784. He published four hundred and eighty-eight hymns and two volumes of mystical theology: *Hymns and Spiritual Songs*, 1786; 3rd Ed., 1797; *Two Mites*, 1781, and *The Anti-Traditionist*; no date. His *Life and Journal* were published in Boston in 1806.

As poetry, his hymns have slight value, and even as devotional material they are no longer used, but for the social historian they afford an interesting glimpse of the religious life of certain classes in rural New England in the years immediately following the American Revolution.

American hymnody was almost non-existent before 1784. Both the Church of England and the Reformed tradition, from which most of the American churches were sprung, had confined the praise of God to the singing of psalms and paraphrases of Scripture. With the movement for political independence and democracy, however, there was a demand for greater freedom of expression in religion. There are many accounts of individuals and groups of people, who had become dissatisfied with the existing order, meeting together for worship and religious conversation. There was a marked movement on the part of laymen to share in the conduct of ecclesiastical affairs. It was felt that all men should have the right of sharing equally in the privilege of relating their religious experiences and praying aloud. The old theology with its emphasis on the arbitrariness and absolutism of the divine sovereign, fitted ill with the temper of men who had so recently disowned George III. It might well be said that the new liberal movement which developed in the last decades of the eighteenth century was an attempt to make the Almighty conform to the first ten amendments to the American Constitution. The warm intimacy and informality of a man-to-man approach to God began to replace the older

attitudes of reverence and fear of the Creator. Sometimes, a church was formed simply by one democratic Christian standing up in a little company and inviting those who agreed with him to join hands and form a circle. Lacking a regular pastor, these spontaneous religious republics revived the old Congregational office of the ruling elder to preside at meetings, and gave the utmost liberty to the members to participate in the services. The result was an interest and zeal for religious meetings seldom equalled in church history.

A picturesque description of these great social-religious gatherings is contained in the journal of Elder Randall, the founder of the Free Will Baptist movement. As the elder and his friends rode towards New Hampton they stopped for both physical and spiritual refreshment with Christians along the way. At each stopping place there was song and prayer, and in the evenings "blessed and powerful seasons" of preaching. As they advanced their numbers were swelled at every cross-road by the accession of new bands of pilgrims. They rode in double file with Randall in the van, those who were travelling on foot bringing up in the rear. As the procession wound through the forest they sang, "And as the melodious strains from those voices floated out on the air, the effect was perfectly thrilling." (See F. L. Wiley, *Life and Influence of the Rev. Benjamin Randall*, Phila., 1915, 82-83, 144, 186-187.)

Such vast gatherings, as well as the smaller local meetings and individual family devotions, required a new type of hymn. Had Charles Wesley's hymns been available they would probably have met the need, but Methodism was only beginning in New England. The *Hymns and Spiritual Songs* of Henry Alline, first printed in 1786 by Peter Edes in Boston, therefore answered a widespread demand. In the *Preface* the author states the purpose of his collection as follows:

As I think it far more likely to stir up and engage the heart (especially souls enlightened and groaning for liberty) when they express the state, groans and desires of their own souls; and therefore it is that I have endeavored to be so various in my subjects, to be adapted to almost every capacity, station of life, or frame of mind. (3rd Ed., p. iv).

The truth of this supposition is borne out by the fact that the book passed through four editions before 1802. This popularity was partly due to the fact that Alline's was one of the earliest collections of American hymns and, therefore, the only one available, but it was also due to the sentiments he expressed. (cf. E. S. Ninde, *The Story of the American Hymn*, N. Y., 1921, p. 58.) These frontier men and women spoke a language which was very different from that of Tom Paine and the cultured circles of Cambridge and Boston. Indeed, their conversa-

tion presented an array of idioms and expressions which are distinctive of their form of thought and mark a definite period in the development of religious expression in America. Such phrases as "mercy-seat," "stranger to God," "load of guilt," "streams divine," "the devil's slave," "the chains of death," "empty toys," "lost condition," "hardened heart," "immortal crowns," "a glorious work," "a miracle of grace," "newborn souls," "heavenly rapture," "carnal mirth," "trembling sinners," and "lively saints," are as remote from the twentieth century as the older Puritan doctrines of effectual calling and divine perseverance. It is because Henry Alline wrote in the religious idiom of the new free religion of the frontier, that his hymns were so popular with the first generation of Americans. A study of the *Hymns and Spiritual Songs*, therefore, can throw an interesting light on the thought patterns of rural New England at the beginning of the nineteenth century.

The frame-work in which human life is set in this type of thought is indicated by the titles of the five books into which the *Hymns and Spiritual Songs* are arranged. These are, "Man's Fallen State," "Free Salvation," "The New Birth," "Christian Travels," and "Transporting Views of Christian Triumphs."

Man's lost and fallen state provides the occasion for many a re-proof to the ungodly worldling.

Although you dream that all is well
 You're gliding down the steep to hell;
 And while you're musing in your dream
 The devil triumphs in his scheme. (I, 10)

In his *Journal*, Henry Alline relates with pride how he preached at a wedding at New Casco, Maine, and "had the happiness thereby to be the means of excluding carnal mirth; and the young people seemed more fond after the sermon of gathering round me to hear me discoursing on religion, and to give them advice, than to be in the other company." (p. 175.)

The thought of death, a low undertone to all the hymns, causes an old sinner to groan

O what a wretched state I'm in,
 In midnight darkness and in sin;
 In chains of death, the devil's slave,
 Just stepping in the gaping grave. (I, 15)

Few particulars are given in the hymns regarding the nature of the future punishment. The most frequent picture is that of "a gulph of endless pain," to which the direct road is "hugging earthly vanities."

THE HYMN

Adieu, vain world, with all your gain,
 And your amusing toys;
 Thousands have plunged in endless pain
 For your deceitful joys. (I, 68)

With this background of asceticism, death and hell-fire, it is little wonder that men and women sought a way of escape. To sick souls the older theology offered little comfort. Salvation was by divine decree, and nothing that man could do could change the reprobate into the elect. It was because Henry Alline's writings were a flaming protest against this doctrine, that not only his *Hymns and Spiritual Songs*, but also his more speculative theological work, *Two Mites*, were published under the auspices of the Free Will Baptists of New Hampshire. Both Alline and Randall insisted that man's fate was not unchangeably fixed without his consent, and in contrast to the Calvinist's emphasis upon predestination they emphasized the more constitutional doctrine of divine grace and human responsibility. The second section of *Hymns and Spiritual Songs* consists chiefly of "gospel invitations" and offers of "a free salvation."

Alline is at his best in these Gospel hymns. The doctrine of free grace is sung with something more than mere evangelical fervor.

Lord, why should sinners go to hell,
 And in eternal darkness dwell,
 When Jesus spilt his precious blood
 To bring the worst of souls to God. (II, 84)

Christ fights the battle, wins the race,
 While we believe and sing free grace. (II, 77)

The experience of conversion was the climax of the new religion.

I'll go with my load of guilt,
 And fall before his throne;
 Believe his blood for me was spilt,
 And trust in him alone. (I, 29)

There is not a little of self-complacency and spiritual pride in the words of the converted, and such attitudes were often characteristic of the "saved." It did not always last for long. Like the saints of every generation, these American "Christians" discovered that they could not always maintain the initial spiritual glow of "the day of espousals." They were deeply distressed by the seeming coldness and hardness of their hearts, and they were perplexed by the periods of temptation and the familiar "night of the soul." Henry Alline himself once exclaimed,

"O this unfeeling heart of mine! Why does it not melt: what keeps me from continually rejoicing in Jesus?" Such ups and downs of the religious spirit were known as "Christian Travels" and were a constant source of conversation and discussion in public and private meetings.

"Infinite wonders" and "Christian triumphs" make up the fifth and last book of *Hymns and Spiritual Songs*. Alline was considerably influenced in his thought by the writings of the English non-juror and mystic, William Law, and this mystical strain is most obvious in these latter hymns. Christians sing of "the sea of bliss," and of penetrating "the mysteries within the veil."

We drink from heav'n the living wine,
While wandering here below,
Converse with God on themes divine,
Which sinners cannot know. (V, 19)

Trances, visions and dreams, brought on by constant nervous excitement and concentration on religious themes were a frequent experience among the frontier saints. Even children were "much indulged with great discoveries of divine truths." (Mary Bradley, *A Narrative*, Boston, 1849.)

The children of the frontier were taught to sing

Is there a God? and is He mine?
Yes, for I feel the truths divine. (V, 51)

The hymns throw little light upon the morality of the time. The only sins mentioned specifically in addition to carnal songs and mirth, are profanity, drunkenness and pride. On the whole it is a negative ethic, consisting mostly of anti-worldliness. One misses the social emphasis of modern hymnody. The main concern of those who sang these hymns was a dated conversion and individual salvation for themselves and others. There are, however, several missionary hymns which foreshadow the great expansion of Christian missions in the nineteenth century, and which are quite surprising in such an early collection. Even more unexpected are two hymns "Against separations about non-essentials of religion among converted souls," which foreshadow the church union movement of our own day.

No forms or tenets can unite
Or bring the soul to heav'n;
Then for them let no Christian fight,
Where God has all forgiv'n. (I, 14)

The Saviour's cause is never spread
By a Sectarian name or zeal;

No modes or forms can raise the dead,
Nor to poor souls a Christ reveal. (I, 25)

Alline's hymns were soon forgotten. Elias Smith and Abner Jones included thirty-seven in their *Hymns Original and Selected for the Use of Christians* (Boston, 1805). The hymn "Amazing sight the Saviour stands" appeared anonymously in Nettleton's *Village Hymns* (Hartford, 1824).

But there can be but little doubt that the *Hymns and Spiritual Songs* of Henry Alline exerted a wide-spread influence among the rural population of New Hampshire and Maine at the beginning of the last century. Their individualism appealed to the popular, democratic mood of the times. They spoke "the language of awakened sinners"—the common man. Above all, they provided a way of escape from both the theology and the social order of the older churches. With downright satisfaction, these sons of the frontier could sing:

Impartial grace is spread abroad;
There's none excluded by the Lord:
And ev'ry soul enjoys the feast,
But those who will refuse to taste. (II, 98)

EDITORIAL (*continued from page 72*)

American committee spent the winter in preparing statistics and estimates, so that at Eastertide it was able to issue a *Prospectus* for a *Dictionary of American Hymnology*. Copies of this document may be obtained by interested parties at the Hymn Society's office in New York. In brief, we estimate that a comprehensive work to cover all hymns, including the gospel songs, ever published in American hymnals (which is what the librarians tell us is needed) would require a single volume of about 3,000 pages in double columns with 60 lines to a column.

We have had preliminary conversations with two publishers already. If a contract materializes with one of these or with some other publisher, so that intensive work can begin next Fall, the Committee should be able to complete the dictionary in time for publication during the year 1960/1. We bespeak the interest and cooperation of each member of the Society. Until we are able to announce the signing of a contract, we need the help of those who can bring the work to the attention of likely publishers. We also need the assistance of a number of persons who are familiar with the hymnology of some of the smaller denominations in this country.

—LEONARD ELLINWOOD

Standard Names For Ninety-Seven Basic Hymn Tunes

The Hymnal 1975 is an unpublished Master's thesis by Laeta Wentworth Guerra, School of Sacred Music, Union Theological Seminary, New York, 1955. "The two-fold purpose" of this thesis, "was, first to make a statistical report on the basic hymns and general characteristics of the hymnals of four major Protestant denominations, and, secondly, to reach some conclusions within these bounds regarding the trends in modern hymnal making." The denominations chosen were Episcopal, Presbyterian, Methodist and Congregational. *The Gospel in Hymns* by Albert E. Bailey (New York, 1952) furnished the list of 311 basic hymns used by the author.

Ninety-seven tunes are basic to the Bailey list. A basic tune, for the purpose of the thesis, is one appearing in all four current editions of the four hymnals, attached to texts in Bailey's list. The hymnals are Episcopal *Hymnal 1940*; Presbyterian *The Hymnal*, 1933; *The Methodist Hymnal*, 1932; *The Pilgrim Hymnal*, 1931.

The Editors are printing this list of hymn tunes, with the author's permission, to bring before the readers of **THE HYMN**, a widely used list of tunes for which single names have, in the great majority of cases, already been established. In connection with tunes where multiple names exist, the most-used name is given preference. Readers are requested to suggest other lists of tunes, so that a body of facts may be gathered, looking toward a future standard list for the use of students and editors.

The names of the hymn texts have been given, as these tunes are the "proper tunes" for these texts from Bailey's basic list.

Hymn	Tune
"A mighty fortress is our God"	EIN' FESTE BURG
"Abide with me"	EVENTIDE
"All glory, laud and honor"	ST. THEODULPH (THEODULPH, KRON- STADT)
"All hail the power of Jesus' Name"	CORONATION and MILES' LANE
"All people that on earth do dwell"	OLD HUNDREDTH
"All praise to Thee, my God"	TALLIS' CANON (CANON, BRENTWOOD, BERWICK, SUFFOLK, MAGDALENE, EVENING HYMN)

“Angels from the realms of glory”	REGENT SQUARE
“Art thou weary”	STEPHANOS
“As with gladness men of old”	DIX
“Awake, my soul, stretch every nerve”	CHRISTMAS (LUNENBURG, SANDFORD)
“Beneath the cross of Jesus”	ST. CHRISTOPHER
“Blest are the pure in heart”	BOYLSTON
“Blest be the tie that binds”	DENNIS
“Bread of the world”	EUCARISTIC HYMN
“Brightest and best of the sons”	MORNING STAR
“Children of the heavenly King”	PLEYEL’S HYMN
“Christian, dost thou see them”	ST. ANDREW OF CRETE
“Come, Thou almighty King”	ITALIAN HYMN (TRINITY, MOSCOW, BENTWICK, FAIRFORD, FLORENCE, HERMON)
“Come, ye faithful, raise the strain”	ST. KEVIN
“Come, ye faithful people, come”	ST. GEORGE’S WINDSOR
“Crown Him with many crowns”	DIADEMATA
“Dear Lord and Father of mankind”	REST
“Eternal Father, strong to save”	MELITA
“Fairest Lord Jesus”	CRUSADER’S HYMN (ST. ELISABETH, ASCALON, SCHÖNSTER HERR JESU)
“Faith of our fathers, living still”	ST. CATHERINE (TYNE- MOUTH, ST. FINBAR, PRINCE)
“Fight the good fight”	PENTECOST
“Fling out the banner”	WALTHAM (CAMDEN, DOANE)
“For all the saints”	SARUM and SINE NOMINE SARUM (FOR ALL THE SAINTS, ST. PHILIP)
“For the beauty of the earth”	DIX (duplicate)
“Glorious things of thee are spoken”	AUSTRIAN HYMN (AUS- TRIA, HAYDN)
“God bless our native land”	AMERICA
“God of our fathers, whose almighty hand”	NATIONAL HYMN
“God that madest earth and heaven”	AR HYD Y NOS
“God the Almighty One! King who ordainest”	RUSSIAN HYMN (ST. PETERSBURG, RUSSIA)
“Good Christian men, rejoice”	IN DULCI JUBILO

“Hark, hark, my soul”	PILGRIMS
“Hark! the herald angels sing”	MENDELSSOHN (JESU RE- DEMPTOR, BETHLEHEM, ST. VINCENT)
“He leadeth me, O blessed thought”	AUGHTON
“He who would valiant be”	MONKS GATE
“I heard the voice of Jesus say”	VOX DELECTI
“I love Thy kingdom, Lord”	ST. THOMAS (WILLIAMS)
“I need Thee every hour”	NEED
“I think when I read that sweet story”	SWEET STORY (LUKE)
“In the cross of Christ I glory”	RATHBUN
“In the hour of trial”	PENITENCE
“It came upon the midnight clear”	CAROL
“Jerusalem the golden”	EWING
“Jesus calls us; o'er the tumult”	GALILEE
“Jesus, Lover of my soul”	ABERYSTWYTH, HOLLING- SIDE, and MARTYN
“Jesus shall reign where'er the sun”	DUKE STREET (ST. HELEN'S, WINDLE)
“Just as I am, without one plea”	WOODWORTH
“Lead, kindly light”	LUX BENIGNA (ST. OS- WALD)
“Lord, dismiss us with Thy blessing”	SICILIAN MARINERS' HYMN (DISMISSAL)
“Love divine, all loves excelling”	BEECHER (LOVE DIVINE, WESLEY, ZUNDEL)
“My faith looks up to Thee”	OLIVET
“Nearer, my God, to Thee”	BETHANY
“New every morning is the love”	MELCOMBE
“Now thank we all our God”	NUN DANKET
“Now the day is over”	MERRIAL
“Now the laborer's task is o'er”	REQUIESCAT
“O come, all ye faithful”	ADESTE FIDELES
“O come, O come, Emmanuel”	VENI EMMANUEL (EPHRATAH)
“O God, beneath Thy guiding hand”	DUKE STREET (duplicate)
“O Jesus, Thou art standing”	ST. HILDA (ST. EDITH)
“O little town of Bethlehem”	ST. LOUIS
“O love that will not let me go”	ST. MARGARET
“O Master, let me walk with Thee”	MARYTON

"O perfect love, all human thought"	O PERFECT LOVE (SAND-RINGHAM)
"O sacred head, sore wounded"	PASSION CHORALE (HERZ-LICH THUT)
"O Word of God Incarnate"	MUNICH
"Once in royal David's city"	IRBY
"Once to every man and nation"	TON-Y-BOTEL (EBENEZER)
"Onward, Christian soldiers"	ST. GERTRUDE
"Our blest Redeemer, e'er He breathed"	ST. CUTHBERT
"Our God, our help in ages past"	ST. ANNE
"Peace, perfect peace"	PAX TECUM
"Praise to the Lord, the Almighty"	LOBE DEN HERREN (PRAISE TO THE LORD)
"Rejoice, ye pure in heart"	MARION
"Ride on! Ride on in majesty"	ST. DROSTANE
"Rise up, O men of God"	FESTAL SONG
"Rock of ages, cleft for me"	TOPLADY (DEVOTION)
"Savior, again to Thy dear Name"	ELLERS
"Silent night, holy night"	HOLY NIGHT
"Sun of my soul"	HURSLEY
"Ten thousand times ten thousand"	ALFORD
"The church's one foundation"	AURELIA (GOLDEN, JERU-SALEM THE GOLDEN)
"The day Thou gavest"	ST. CLEMENT
"The first Noel"	THE FIRST NOWELL
"The morning light is breaking"	WEBB (MORNING LIGHT, MILLENNIAL DAWN, GOODWIN)
"The spacious firmament on high"	CREATION
"The son of God goes forth to war"	ALL SAINTS NEW
"The strife is o'er, the battle done"	VICTORY
"What a Friend we have in Jesus"	ERIE (CONVERSE)
"When morning gilds the skies"	LAUDES DOMINI
"While shepherds watched their flocks"	GERMANY (GARDINER, FULDA, WALTON, BEET-HOVEN, MELCHIZEDEC)

Dr. Lee Hastings Bristol, Jr. is the composer of the tune OLDEN LANE for the hymn "Who sows a newly furrowed field" which appears on the back cover of this issue. We are indebted to Dr. Bristol for this and previous contributions of new tunes to THE HYMN.

Great Moments With Great Hymns

JEAN CARTER COCHRAN

GREAT, INSPIRING MOMENTS often have simple origins dating back to childhood's training in the home, when parents and children play together, read together, pray together and sing together. In those early days the love of finer things is planted, among them the taste for literature, poetry and music.

Thanks to this home influence the children gather through life "Great Moments" that bring happy memories.

Fortunately this writer, because of understanding parents, has many golden memories of inspiring hymns.

They began long ago in a scene in a country parsonage. My father, mother and we six children were gathered around the piano on Sunday morning for family prayers. We never thought of having prayers without first singing a hymn. My eldest brother—later a missionary in China—sat at the piano. My mother held the baby in her lap, my father, the next youngest; my brother struck the chord and all our childish trebles rang out in our favorite Sunday hymn:

Safely through another week,
God has brought us on our way.

I never hear that hymn but I think of that happy group in the parsonage of a country village on a quiet Sunday morning.

Some people are inveterate smokers, some inveterate golfers, but my mother was an inveterate church goer. As we used to say about her, "she smiled when a Sabbath appeared." "Come wind or high water," nothing could keep her away from church. She had been well trained by her father, a Presbyterian elder who attended every General Assembly for forty years, and as she was a minister's wife, it was not only a pleasure but a duty. No one ever loved to do her duty more than our mother!

We children did not always appreciate her church going habits. We much preferred climbing apple trees; but she had another taste we highly approved of and that was travel. She maintained that travel was the best kind of an education, and so after my father's death she took us on many trips abroad. We found later that it was these two habits of hers that gave us many happy memories.

Among those memories was a Sunday spent in the vale of Chamonix under the shadow of snow-crowned Mount Blanc. That glorious morning we walked across the little bridge over the racing stream along the narrow path through meadows filled with wild pansies, hare-

bells and lilies to the small stone English Church. For the first time I heard the hymn, "The King of Love my Shepherd is." I was only fifteen but how plainly I remember looking out the window at noble snow-covered Mount Blanc towering against the bluest of skies. Mount Blanc always reminded one of God's majesty. I can still almost hear the accompaniment of running rivers as we sang:

The King of love my Shepherd is
Whose goodness faileth never.

Again we attended an evening service in a plain little Scottish church in a narrow street of old Florence. It was such a peaceful quiet service after weeks of tiring sight-seeing. This hymn too was another first for me.

Savior, again to Thy dear name we raise
With one accord our parting hymn of praise.

When it was through we walked out into the evening shadows of the narrow street on which Savonarola may have strolled and felt dim presences guarding us.

The next September when Devonshire was turning all gloriously red and yellow with autumn foliage, an incident occurred that added another to our family's gladly remembered great hymns.

Our itinerary took us through Exeter, the county seat whose Cathedral dominates the town. In fact, we were making a tour of the English Cathedrals. Though smaller than many, Exeter has a charm all its own and also has an unusual Bishop's Palace adjoining it.

The Bishop at that time was the Rev. Edward H. Bickersteth, a noted poet and hymn writer, whose works my grandfather Robert Carter, the publisher of religious books, had published. The Bishop and his son had visited the family in New York before we children were born, a visit remembered with great pleasure by my mother.

She suggested we should call on the family, so on a brilliant autumn afternoon we sauntered forth. Our knock at the stately palace door brought an impressive uniformed English butler to answer it who looked surprised at the family in rather travel-worn clothes standing there. He was a figure to strike awe into our young hearts. Not so my mother. She walked boldly into the spacious drawing room with its Gothic windows as though to prove no Bishop could strike terror into her breast.

The Bishop's daughter greeted us graciously, and when she found out who we were she sent for her father who arrived much to our surprise clad in apron, knee breeches and long stockings,—the standard costume for an Anglican Bishop.

After the introduction my mother told him how much we as a family enjoyed the hymn he had written called "Peace, perfect peace," and how often we sang it at our Sunday evening hymn sings.

"Perhaps you would like to hear it on the palace organ," the Bishop queried. "My son-in-law is an organist and would gladly play it for you." So there in an exquisite little chapel, the son-in-law softly played on the melodious pipe organ, the English Bishop's hymn to a young American audience.

Several years later on the day my brothers left home to do missionary work in riot-torn China with a strange unknown future all before them, the family sang, "Peace, perfect peace, our future all unknown" at family prayers. It nearly broke up the cheerful attitude we had tried until that time to maintain.

During my brothers' college courses my mother took us as a family—girls and all—to the College Conferences, held at Northfield, Massachusetts. It was the hey-day of the Student Volunteer Movement, and the services were very stirring and the appeals compelling. The climax each day was the sunset service held on Round Top, a hill on one side of the campus that commands a magnificent view towards the west where the Connecticut River flows through a gap in the mountains. At the close of day, after an inspirational talk when the sky was full of the sunset glory that vast audience sang with all their hearts the closing challenging hymn:

Jesus calls us: o'er the tumult
Of our life's wild restless sea.

The service over, too stirred for speech, with many making in their hearts the vow of life service, the students wound their silent way back to the auditorium. In such a manner Christ's audience must have walked after his talks along the Sea of Galilee.

Many years later the wanderings of this traveler took her to Geneva when the League of Nations opened. The League was at its zenith and the leading statesmen of the world were in attendance. Through a friend I was fortunate enough to get a ticket to the opening religious service in the great Cathedral. It was an experience to send the thrills down the spine of a good Protestant steeped in the history of the Reformation, to sit in the church where Protestant ministers for the last four hundred years had preached and join in a worship where all the moral forces of the world were united.

In the high pulpit where John Knox, Calvin and many others had preached, stood a French Huguenot with saintly face, clad in his Geneva gown and snow white bands. I sat at one side where I could

look out over the sea of earnest faces, for citizens of every nation were there gathered together with one desire—a desire for peace. It was exhilarating even though I could not understand all the preacher's beautiful French diction, for I could follow the Psalms and join with the great volume of voices when we stood and sang, "A mighty Fortress is our God." The whole congregation sang as if with one voice. In a great volume the music pealed forth and ended on a note of high triumph. It was the soul of the world speaking to the King of Kings.

My next is a more humble illustration of a great moment a hymn can bring. It was told to us by a minister who was a Chaplain to our Alaskan troops in World War II.

It occurred during cruel winter weather in northern Alaska. A group of fifty soldiers including the chaplain were ordered fifty miles down the line to another army post. It was bitterly cold and though the truck was covered and the men wore their warmest fleece lined uniforms the cold crept in until they were chilled to the marrow.

Soon they knew unless they could find shelter they would freeze to death. The truck driver and those who could see out kept anxious eyes on the road for any sign of a dwelling.

"A light! A light!" the driver suddenly shouted. A cheer went up for there down the road shone a light from a cabin window. After much honking of the horn a figure of a man came to the door, a lantern in his hand.

"Come in, Come in!" the old man called, "and it's welcome ye are."

The men piled out and quickly clustered around the large fire roaring in the fireplace, while the old Scotchman gave them food and drinks. Soon the crowd grew hilarious and the old man spoke to them.

"Wad ye like for me to repeatin' to you a song I ken?" he asked.

The chaplain shuddered for in that rough place he did not know what ribald poem they might hear.

"Yes, Yes," the men shouted, "Tell us a song Sandy!" The old man started in a beautifully modulated voice:

Lead, kindly light, amid th' encircling gloom
Lead Thou me on:

At once a hush fell as the boisterous crowd realized what the kindly light that night had done for them and every homesick soldier thought of the faces they loved who were far away and felt this a promise they would see them again.

My last great moment occurred during Lent, 1955, when Charlotte Lockwood Garden, the organist, and the choirs of the Crescent Avenue

Presbyterian Church of Plainfield, New Jersey, put on a notable Hymn Festival at a Vesper Service in the church. Every selection was truly "beyond this world," but perhaps the climax occurred when all the choirs, the organ, the trumpet and the congregation rang out in the last stanza of "All Hail the Power of Jesus' Name." The mighty chorus pealed out up through the arches to the sky and one found oneself transported as if to Heaven itself.

Through the inspiration of that great hymn one caught a lasting vision of the glory, the power and the majesty of God.

A LETTER TO THE EDITORS

The Rev. Charles L. Atkins, whose article on the Annotated Julian appeared in the April issue of this periodical, writes concerning the tune AYLESBURY:

"... From *The Music of the Methodist Hymn-Book*, by James T. Lightwood, London: The Epworth Press, Third Edition, 1950:

364—WIRKSWORTH occurs in *A Book of Psalm-Tunes* edited by James Greene. The fifth edition is dated 1724. An earlier form of the tune is found in Chetham's *Psalmody*. The composer is unknown.

WIRKSWORTH, as you have seen, is the name used by some English editors for AYLESBURY. I do not have access to Greene's book and the only edition I have of Chetham is mid-nineteenth century when all (or most) of the old tunes have been replaced.

Under the title "AYLESBURY" I have 56 books in my own collection, dating from Holyoke's *Columbian Repository*, 1802, to the *United Presbyterian Psalter* of 1912. All denominations are represented and it seems to have been most used between 1850 and 1870.

The title "WIRKSWORTH" seems exclusively English and I suspect it was the original (solely on Lightwood's use) and is still in common use: *Public School Hymnal*, 1919; *Songs of Praise, Expanded*, 1932, and *Methodist Hymn Book with Tunes*, 1933.

Under the title BRENTFORD this tune appears in the English Methodist hymnal of 1904; under "ALESBURY" in Little & Smith's *Easy Instructor*, from 1798; and oldest in my collection, J. Flagg's *Collection*, 1764, as GAINSBOROUGH.

I am sorry I cannot give you more information on the Greene and Chetham books, but this does give the American usage; of course, it appears frequently in the southern books, but that does not mean that it is southern in origin. The whole idea of the shape-note music being different from round note music is a lovely myth chiefly promulgated by G. P. Jackson. . . ."

Ed. Note: A fine harmonization of the tune AYLESBURY, by Louise McAllister, was first published in THE HYMN, and recently in *The Hymnbook*.

Hymn Anthem and Hymn Literature

EDWARD H. JOHE

General Hymn Anthems

1. "Ten Well-Known Hymns"—in three and four parts. Female voices. Arranged by Cecil Cope. Boosey and Hawkes, #5038.

This is more than another arrangement of hymn tunes. This collection fills a particular need. Directors looking for fine music and texts for children's or youth choirs that are either beginning part-singing or seeking to develop it, will find this collection to be a good one. The voice-leading is interesting in all the parts, resulting in fine sounding music (and interested choir members.) The music is scored on separate staves, making it easier reading (and teaching). The arranger has suggested several ways in which the music may be used . . . as a choir anthem; as an alternative to congregational singing; as a combination of the two. The hymns are all excellent. The hymn tunes include the international ones such as **AUSTRIA**, **OLD HUNDREDTH**, and some good old tunes like **LONDON NEW**, **DUNDEE** and **RICHMOND**.

2. "Only-Begotten, Word of God Eternal"—Tune: **ROUEN**. Organ Interludes and arrangements by H. A. Hawkins. Oxford University Press.

This hymn anthem is "For Dedication Festival Procession." The arrangement of this *great* hymn literally takes care of the musical procedures festival committees worry about whenever a procession of festival character is being planned. There is a full organ score "Introduction while the Procession assembles." The dignity of the words and tunes, and the spirit of the occasion are given surge and lift in the organ interludes which occur between every two stanzas. Each interlude is different musically. The final one, preceding the final stanza (sung in unison) is magnificent. This is a very special hymn anthem for a very special occasion.

3. "O Saviour, Precious Saviour"—Welsh Hymn Tune, **TALYLLYN**. SATB & UNISON. Arranged by Don Malin. C. C. Birchard, #2091.

The arranger has not tried too hard to "treat" this tune. It is musically interesting for children and adults and the problem of coordinating the (multiple) choirs is not too difficult to achieve.

The hymn and the music are developed well musically. It is not too difficult yet it will not lose its verve with rehearsal repetition.

4. "Sacred Songs for Soprano-Alto-Baritone," Selected and arranged by Margaret J. Hoffmann. Theodore Presser.

The cover of this set of anthems is misleading. The casual director, coming across this booklet in a stack of anthems in the music store, would probably smile at the heavenly figures thereon, repeat slowly S-a-c-r-e-d S-o-n-g-s, think of the olden days and pass it up. We have gotten so used to intriguing and beautiful window-dressing (music covers) that we may overlook a jewel or two hidden between an "old-fashioned" binding. However, between the covers of this set of SAB anthems are fourteen fine anthems and five responses. From a review point of view, the arranger has written well for the three parts. They would be very good material for a youth choir or a summer choir. The index speaks for the quality of the collection. Space permits the mention only of "O Brother Man"—Tune: from a Genevan Psalter. "Lord of our Life"—Tune: ROUEN. "All Beautiful the March of Days"—Tune: FOREST GREEN.

5. The following are very fine arrangements of well-used hymns, arranged for SATB by Robert Shaw and published by G. Schirmer. For churches using the Hymn-of-the-Month plan, these would make fresh and interesting excursions for the choir, the congregation thereby being made aware that hymns are as new as we make them. "O Worship the King"—LYONS. "O God Beneath Thy Guiding Hand"—DUKE STREET. "Praise to the Lord"—PRAISE TO THE LORD. "For the Beauty of the Earth"—DIX.

6. Twelve Hymn-Anthems for Congregation and Choir. Joseph W. Clokey. J. Fischer and Bro.

This is a refreshing collection of hymns and music. The music is original, the methods of using it in a service of worship (carefully outlined in the preface) are interesting and stimulating. The reviewer has used this collection for two years under various choral situations running all the way from a small summer choir ensemble, a unison children's choir, to a massed choir of 200 singers. Directors seeking to enlarge their congregation's imagination in the field of hymnology and *hymn singing* should investigate this collection. It could appropriately be used as a part of a Hymn-of-the-Month plan. The tunes, the harmonizations, the rhythms are a combination of

the ancient and the modern. Dr. Clokey gives great evidence in this set of anthems of having a noble foundation upon which to compose, namely, the texts. There are six hymns of George Herbert, including "Let all the world in ev'ry corner sing;" two of John Oxenham: Reginald Heber's "Hosanna to the Living Lord;" one by William C. Bryant, Alexander Pope's "Rise, Crowned with Light" and John Bunyan's "Who Would True Valor See." For choirs, there is the Unison and Chorus edition. A separate edition for congregational use is also available.

Hymn Anthems—Christmas

1. "I Sing of a Maiden" Louie L. White. Mercury Music Corp., #242.

This is a beautiful setting of this old carol, arranged for soprano solo accompanied by a SATB humming choir. The solo and the choir accompaniment are made for each other. The beauty of the music is its fresh and sensitive choral writing. Choirs interested in developing flexible rhythmic flow and tonal accuracy will enjoy rehearsing and singing this carol.

2. "In Excelsis Gloria" Kathryn H. Rawls. SATB. J. Fischer #8815.

Both the mystery and joy of Christmas are caught in the tunes and the arrangement in this anthem. There is a fine contrast between the modal unison chorus stanzas and the final stanza which grows into climactic joy with a natural division of treble and male voices. The voice division section is brief and is vocally within the possibilities of a choir which sings only SATB music. Brief moments of singing six-parts could give a timid choir new horizons.

3. "Sing Gloria" Katherine K. Davis. SATB-SA. Remick Music Corp. #3232.

This carol-like anthem has a natural joyous spirit. Each choir is an integral part of the music's development. The final verse is rather thrilling—without the spectacular. Some adult choirs feel some multiple choir anthems to be beneath their dignity. There is a "fellowship" of choirs in this happy anthem.

4. "A Babe is Born" English 15 C. Setting by Paul Bouman. Concordia #1058.

Each stanza of this carol is unique. There is an absorbing

progression of interest built up and maintained from one stanza to the next. Through fine harmonic and rhythmic writing, one is aware of a kind of modern nobleness. It ends with music of unadulterated joy and a natural pronouncement of *Gloria tibi, Domine!*

5. "Carol to the Child" Mildred Weston. SSATTBB. A. P. Schmidt #1695.

This carol has naiveté. It is antiphonal in character with a unison phrase answered by a brief chant-like phrase for male choir. The carol ends in jubilation. Most of the anthem is in SATB. The division of voices is necessary for the anthem, yet it is not impractical for average-sized choirs. This kind of anthem with its brief, simple division of voice sections could be a stimulus to choirs inexperienced with music other than SATB. A carol such as this, well done, could bring something "special" to the Christmas service of worship.

Hymn Preludes

1. Organ Prelude and Anthem Companions:

Anthem: "Lord of Our Life"—ROUEN CHURCH MELODY, SATB.
Arr. Alfred Whitehead.

Organ: "Prelude on French Church Tune"—ISTE CONFESSOR,
Clifford Harker, Pub. Novello.

2. Anthem: "O Thou Sweetest Source"—Genevan Psalter. SATB.
Arr. Charles Wood. C. C. Birchard #1205.

Organ: "Rondolet" (LES COMMANDMENTS DE DIEU). (Suite on 16th Century Hymn Tunes). George McKay. Pub. H. W. Gray.

3. Anthem: "Children of the Heavenly Father"—Swedish.

Organ: "Chorale Prelude on 'Children of the Heavenly Father,'" Arr. Albert D. Schmutz. Pub. C. C. Birchard.

"The Olney Hymns," by John H. Johansen, *Paper XX* of *The Papers of The Hymn Society*, may be obtained from The Hymn Society of America, 297 Fourth Ave., N. Y. 10, N. Y. Price 35 cents.

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

MAURICE P. CUNNINGHAM, "The Place of the Hymns of St. Ambrose in the Latin Poetic Tradition," *Studies in Philology*, October, 1955.

By far the most scholarly and significant of recent articles on Christian hymnody is this study of the Ambrosian hymn. Ambrose, an innovator in hymnic practice, is recognized as the author of an original poetic form. The eight four-line stanzas show an inner correspondence of meaning between odd and even-numbered stanzas; the iambic dimeter is used throughout, but the stanzas naturally divide into parts of two lines each. There are, then four sets of pairs in each hymn, an arrangement suited to congregational and especially antiphonal singing. The writer does not assert that features of this style were previously unknown in classical poetry but that Ambrose invented an external form and type destined to become a pattern of early Christian hymnody and a part of the medieval poetic tradition.

DANIEL E. WHEELER, "Why hasn't the 20th Century produced a Single Great Hymn," *Everywoman's*, December, 1955.

This fine summary of the history of the Christian hymn, albeit occasionally stream-lined and restricted in the modern period to the English hymn, suffers from a misleading title. (The word "single" is unfortunate.) As a matter of fact, the twentieth century plays but a small part in the article, as the author attempts to account for a lack of hymnic inspiration comparable to that of the past by reference to the trends and phases of modern Christian culture. "Doubts and distractions, tensions and inhibitions assail mankind, and our hymn-makers have to seek inspiration and certainty of heaven under conditions conflicting with their theme." Whether or not this theory is relevant, the hymnody of the twentieth century as it exists today, is entirely ignored. Our great modern hymns will rise to the mind of every informed reader, which is perhaps the result which the author intended his challenge to produce.

ALBERT C. RONANDER, "Great Hymns of the 20th Century," *Advance*, April, 1956.

Mr. Ronander has replied directly to Mr. Wheeler by once more defining the characteristics of a great hymn and then listing chronologically the outstanding hymns of our time, as well as the finer tunes. North's "Where cross the crowded ways of life" and Chesterton's "O

God of earth and altar" open the distinguished list, for America and England. Of tunes, CWM RHONDDA by John Hughes and SINE NOMINE by R. Vaughan Williams are especially noted. New hymns find admission slowly to our major hymnals and universal circulation comes gradually. It is too early to make a complete evaluation of this century's hymns but many recent promising texts merit consideration.

ALBERT C. RONANDER, "The Hymnal Committee at Work," *Advance*, December, 1955. *Advance* is a Congregational journal publishing this article by the Secretary of The Hymnal Committee, primarily for the information of its own constituency; but the publication of a new hymnal by a major denomination is of great general interest. The objectives, qualifications of the personnel, and procedure are set forth. A book, "truly ecumenical both in content and character" is promised and one that will tap all the historical sources of Christian hymnody yet maintain the distinctive tradition of Congregationalism.

FREDERIC FOX, "Which are the Greatest Hymns," *N. Y. Times Magazine*, February 5, 1956.

The revision of *The Pilgrim Hymnal* is the starting point from which Mr. Fox, a member of the Committee, discusses the greatest hymns. A great hymn possesses four essential characteristics; it can be sung by everyone, and it has the qualities of reverence, reality and assurance. Illustrations are "O God our help," "A mighty fortress," "Faith of our fathers," "O come all ye faithful," and "The God of Abraham praise." In addition, certain favorite hymns are chosen by Mr. Fox, admittedly a personal preference, but all in conformity with his own test of qualities.

SYDNEY H. MOORE, "1524 and 1537; Two Early Hymn-books," *The Hibbert Journal*, April 1956.

Martin Luther's *Etlich Christlich Lider (Achtliederbuch)*, Wittenberg?, 1524, and Michael Vehe's *Ein new Gesangbüchlin Geistlicher Lieder*, Leipzig, 1537, are the books considered. After describing the emergence of the vernacular hymn in pre-Reformation Germany, Luther's appropriation and development of hymns and hymn singing for Protestants is recounted. The familiar story is then matched by an account of a Roman Catholic pioneer achievement. Michael Vehe, a preaching monk, Doctor of Theology and Provost of the Stiftkirche at Halle, compiled a collection of hymns, "to be sung by laymen to the praise and glory of God, for the awakening of souls and the quicken-

ing to devotion both within and without the Church, before and after the sermon, and also at times of general pilgrimages and other sacred occasions." A similarity between Luther's and Vehe's texts may at times be observed but the Roman Catholic view is maintained. Vehe's book held the field until 1567 when Johann Leisentritt's *Geistliche Lieder und Psalmen* was published. The polemical character of Luther's and Vehe's collections is more than outweighed by the great Christian hopes and truths which they, in common, expressed.

JAMES M. CARMODY, S.J., "Dogma in Protestant Hymns," *Theological Studies*, March, 1956.

Based on a study of *101 Favorite Hymns*, edited by J. and A. Moorhead (*Pocket Books, Inc.*, 1953), Father Carmody finds that the concern about the spread of liberalism among American Protestants is not warranted, if the dogmatic content of these hymns is to be considered valid. To quote: "In them, the divinely revealed truths about the Blessed Trinity, Christ and His redemptive work, and man's struggle with sin stand embodied in all their uncompromising literalness. The waves of modernism and liberalism have left this avenue of the traditional *kērygma* untouched."

The *Bulletin*, a quarterly published by The Hymn Society of Great Britain and Ireland, opens Volume IV with No. 74, Winter, 1955-6.

Devoted exclusively to hymnological subjects, its many fine articles should be read by any serious student of hymns. Among others, during the past year, we have W. A. Young's "Hymns in the Punjab Church." Here in Pakistan, the world-wide problem of hymnody in the mission field is highly complicated by the use of Punjabi among many Christians, and the official language, Urdu, taught in the schools and understood only by a minority. Native poetry, in both languages, moreover, is not adapted to hymnic expression. Of Christian hymns in translation the Gospel Song type is the best known and most popular. Psalmody has been fostered by the United Presbyterian Church, the largest single denomination; it has produced a translation of the Psalter in native idiom and meter, using the folk music of the people. Translations of the finest western hymns are needed, set to appropriate native melodies wherever possible.

Three articles in 1955 treated hymnody for youth: "Hymns and Youth" by Eric Routley, "Hymns for Young People" by Kenneth Trickett, and "The Public Schools' Contribution to Hymnody" by Vernon Butcher.

Dr. Routley writes from the point of view of educational theory and principle. He objects to the segregation of "Youth" and hymns "for Youth." He believes "that all hymns whatsoever are suitable for young Christians." He deplores "talking down" to children but would give them something to grow up to. On the other hand, he insists that the mature Christian should use only the finest universal hymns.

Mr. Trickett is interested in a repertory of hymns for use in daily school services. He advocates hymns that are "clear, simple, artistically satisfactory, that deal objectively with the Christian Faith and its application in daily life," naming G. T. Coster's "O God our Father, throned on high" and "Almighty Father of all things that be," by E. E. Dugmore, and others. Concerning tunes, he is equally explicit: "They should be capable of expressing the sense of the words naturally and convincingly." Special praise is given to *Repton School Hymns* as a musical source book.

Mr. Butcher, discussing the Revised Edition of the *Public School Hymn Book*, 1949, makes clear the debt owed to the schoolmasters of Britain who have provided, as authors and compilers, so much that is valuable in contemporary hymnody. Many of the texts mentioned are unfamiliar to Americans but "God is working his purpose out" by A. C. Ainger, a master at Eton from 1864 to 1901, is known to all.

American Guild of Organists Quarterly. Intended as an independent journal of opinion on matters of interest to organists, this quarterly was launched January, 1956, with The Reverend George Litch Knight as Editor. The hymn received its share of attention in an article by J. Vincent Higginson, "Piae Cantiones and the Carol." This important source book (1582) is described and the use made of it by John Mason Neale in his *Carols for Christmastide*, 1853 and *Carols for Eastertide*, 1854. Both tunes and texts were utilized by Neale and Thomas Helmore, his musical associate, in these collections, while interest was later revived by Woodward, compiler of *The Cowley Carol Book*.

ORVA LEE ICE, "Selecting Hymns," *The Pulpit*, March, 1956. The minister should select such hymns as will uplift and inspire the worshiper during the service, and continue to influence his daily living thereafter.

WILLIAM H. JANSEN, "Hymns of the Shape-Note Tradition," *Choral and Organ Guide*, November, 1955. An article devoted to the characteristics of that body of American folk music printed in the "shape note" notation: modal character, intricate harmonies, popular origin and simple charm.

HANDBELLS AND HYMN TUNES

The American Guild of English Handbell Ringers will have its 3rd Annual Summer Conference from August 24 through August 26 at Castle Hill, Ipswich, Massachusetts. Handbell ringers and enthusiasts from across the country will convene for three days of ringing, study, and informal discussions of the various phases and problems of bell ringing, both in secular and sacred institutions.

While many sets of Handbells are to be found in private schools and in various New England towns, by far the largest number of sets are to be found in churches of various denominations, where people of all ages are making use of them in a number of ways. Some play them solely as accompaniment to organ or choral numbers; others use them as miniature carillons, playing hymns and sacred music arranged in several parts; still others use them as a "solo instrumental ensemble."

The impetus for church Handbell ringing stems from the Brick Presbyterian Church of New York City, where for a number of years Mrs. George Watson was in charge of the Bell Choir. Through radio, television, and the press, considerable attention was drawn to the possibilities inherent in Bell ringing, and as a result, there are probably close to 150 sets of bells in this country today.

It has been interesting to note the extensive use of hymn tunes by most of the church Bell choirs. Of course, Christmas Carols have been particularly effective on bells, but

other seasonal as well as general music has been arranged for use as preludes or responses in regular services of music. Processionals are enhanced by their use, both in a stationary locale and in the actual procession itself.

Some Bell choirs, in their early stages, endeavor to make use of hymn tunes as printed in the hymnal. Unless there is a rather large set of bells, most hymns could not be played as written, and unless the tune were to be re-arranged, the harmonic results might be less than satisfactory. Since the bells have a number of overtones, still further care is needed in arrangements.

That Handbells are a novelty is undoubtedly true. That they have a place in services of worship may be in doubt on the part of some people. But that they can be used effectively has been well proven during the past few years. Any effort which will propagate and encourage more extensive use of hymn tunes is of interest to our Hymn Society. It is hard to calculate the good which might be derived from creative use of bells in youth choir and religious education work.

Churches interested in the purchase of bells, or those whose bells are on order, would do well to consider sending someone to Ipswich this summer to participate in the Conference, and there to learn first-hand some of the various techniques of ringing, as well as notation, arranging, and other facets of the entire field of Handbell ringing. Complete information regarding the Conference may be obtained from the Editor, at the West Side Presbyterian Church, Ridgewood, New Jersey.

Reviews

Mediator Dei Hymnal, for Unison Choirs and Congregations; compiled, arranged, and edited by Cyr de Brant, published by Gregorian Institute of America, Toledo, Ohio, 1955, 114 pp. \$3.00. (Cyr de Brant is the pen name used as a musical editor, by J. Vincent Higginson)

This is a small volume, as hymnals go, but it is indeed deserving of a place of honor among the best of such works. Mr. de Brant brings to his task a vast knowledge of the subject, and throughout the work one sees the evidence not only of his fine scholarship, but also of the great care used in making his selections.

Musically, there is nothing new or experimental in this volume, nor has any attempt been made to include the rare or archaic. In his foreword, Mr. de Brant tells us that this volume "contains melodies which have been proved worthy from both the musical and practical point of view." Tunes have been selected from German, English and French sources.

The accompaniments have been kept to the same conservative cast, simple, diatonic, vertical harmonies which enhance the strong and direct melodic lines.

Many of the texts are drawn from the Breviary and the translations bear such names as Caswall, Neale, Henry, Vaughan and others, all of whom are recognized masters of this difficult art. The more modern texts are of equally high calibre.

There is a general index, (first lines), a classified index, (seasons, saints and special occasions), index

of tunes, (titles), and a metrical index of tunes. The cloth binding is durable and attractive, and the printing is excellent.

—CLAYTON BRENNEMAN

Hymnal for Colleges and Schools. Edited under the direction of E. Harold Geer. New Haven: Yale University Press, 1956. \$4.75 (Special quantity rates for schools).

In the Preface to this Hymnal is the following statement: "The purpose of this new hymnal is to invigorate the students' experience of worship by providing an adequate collection of hymns which, in the quality of literary expression and musical setting, are consistent with the standards of excellence maintained in the classroom. . . . The benefits of such a hymnal should extend beyond the campus into the churches in which alumni assume positions of leadership and influence. In many churches the quality and range of hymns are governed by earlier use and association by members of the congregations. We are confident that in some cases old associations will give place to new through the leavening influences of young people whose taste has been trained in college communities."

That this collection is a significant one is beyond question. Fortunate is a generation that witnesses the publication of a *Yattendon Hymnal* or *Songs of Syon*; privileged is the present and future college generation which will benefit from the use of this far-seeing hymnal. Many will regret that unfamiliar musical settings appear in such great proportion, but one hesitates to condemn, for in many instances the taste of

our congregations may have risen sufficiently to make possible the acceptance of some of these newer tunes. Whether this hymnal is accepted completely in our own time is not important; its influence on all hymnals edited for the next two or three decades cannot be doubted.

In many ways it is unusual. According to the Preface, the Pitcairn-Crabbe Foundation of Pittsburgh made a "generous contribution" to the cost of the editorial work. It is evident that the usual economic considerations which so frequently frustrate hymnal committees working under a denominational Board were not a problem here. The quality of paper, the type styles, the generous space allowed for the historical notes—all contribute to the final result of outstanding high quality.

From the first page of "Acknowledgments" to the last page of Prof. Luther Noss' "Notes on the Hymns" the highest type of scholarship is in evidence. Great care is taken to note alterations of existing translations, re-harmonizations, and any other changes made by the editors. The hymns are arranged under the following categories: Times and Seasons, The Christian Year, God, Worship, The Kingdom of God, Human Acts and Dedication, Special Subjects. A section of Responsive Readings is included, with the King James Version used for Old Testament and Apocrypha selections, and the Revised Standard Version for the New Testament passages. A most helpful Bibliography for persons desiring further information on hymnal materials appears at the end of the "Notes."

It is obvious that tunes have,

wherever feasible, been pitched low enough for unison singing, though care has been given to harmonizations for congregations desiring to make use of the parts. A liberal use of tunes from the Genevan Psalters is a source of joy to the musician. One is delighted to note that *OLD HUNDREDTH* is printed as it actually appears in its original form.

Among the "outstanding" new weddings of text and tune might be some of the following: "O Day of rest and gladness" set to a tune from a Ms. tablature book of the early 17th century; "My song is love unknown" to *RHOSYMEDRE*, with the oft-repeated use of "love" and "lovely," completely appropriate in view of the English meaning of the Welsh tune name; "The Day of Resurrection" set to *ELLACOMBE*; "Let us with a gladsome mind" to *GENEVA 136*; "O Son of man, our hero" set to *OLD EIGHTIETH*; "O God, in restless living" set to *NYLAND*; "Rejoice, ye pure in heart" to *FESTAL SONG*; "O Jesus, I have promised" to *KOMM, SEELE*; and "Fight the good fight" to *DEUS TUORUM MILITUM*.

It is evident that much thought and careful study went into the selection of all tunes included in this hymnal. One of the finest tunes "recovered" for contemporary use is William Billings' *JORDAN*, found with "O beautiful for spacious skies."

Every church musician who desires to enlarge his own horizons of church hymnody ought to own a copy of this book; many of the hymns may be used as anthems, responses, or in other ways in services. While the various denominations are

revising and improving their hymnals, it might be of great value to use this book for comparative purposes.

The Editorial Committee are to be highly commended for their outstanding work.

—GEORGE LITCH KNIGHT

Living Stories of Famous Hymns.

By Ernest K. Emurian. Boston: W. A. Wilde Company, 1955. pp. 144. \$2.00.

Mr. Emurian, author of a number of helpful and useful books of hymn stories and dramatizations, has incorporated here fifty true and dramatic accounts of the origin of many famous hymns and gospel songs. Many of these were carried in newspapers throughout the country under the title "Hymn of the Week."

It is to his credit that Mr. Emurian has managed to introduce sentiment, without sentimentality, into his narratives of the hymn origins. He writes with warmth and feeling, and for a minister who desires to inspire his congregation to greater appreciation of hymns, such a collection as this should prove invaluable.

The scholarship which underlies Mr. Emurian's effort is of a high order. One notes that Maltbie Babcock's ministry at Brick Presbyterian Church is given as eighteen months, when it actually was nine. The matter of Lyte's "Abide with me" is carefully discussed, though the impression is given that the hymn text was written long before 1847. The final truth will probably never be known, but Mr. Emurian is careful to avoid committing himself to either of the two possible dates of

the writing of the hymn.

The selection of hymns and gospel songs is indeed catholic: Martin Luther and Fannie Crosby are side by side—and one is pleased to note the care with which the selection of hymns and gospel songs has been made.

—GEORGE LITCH KNIGHT

AMONG OUR
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DR. LEONARD ELLINWOOD, Chairman of the Julian Committee of The Hymn Society, has taken over our *Editor's Column*, at the request of The Editor. We are indebted for his Editorial which we hope may stimulate our readers to send enquiries directly to him. Please address Dr. Leonard Ellinwood, 3724 Van Ness Ave., N.W., Washington 16, D. C.

Who Sows a Newly Furrowed Field

OLDEN LANE L.M.

E. Urner Goodman, 1955

Lee Hastings Bristol, 1956

1. Who sows a new - ly fur - rowed field _____ And prays for
2. Who herds his sheep in to the fold _____ And guards his
3. Who walks a qui - et coun - try lane _____ To soothe a
4. Who spreads her board and wel - comes there _____ A hun - gry
5. So to the sim - ple ru - ral home _____ The Son of

an a - bun - dant yield, _____ May hear a gen - tle
flock with cour - age bold, _____ May see the blest Good -
wea - ry neigh - bor's pain, _____ May find a dear Com -
friend, her food to share, _____ May know the Mas - ter's
Man is wont to come, _____ Where, as life's din and

voice and low, _____ "We reap ac - cord - ing as we sow."
Shep - herd near, _____ Who saved his wan - d'ring lamb, most dear.
pan - ion nigh _____ Who al - so hears the suff - rer's cry.
kind - ly heart, _____ Who thou - sands feeds ere they de - part.
clat - ter cease, _____ He spreads the won - der of his peace.

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